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ABSTRACT

Growth in painting ability is dependent on frequent painting experiences, on thoughtful motivation, and on proper guidance and evaluation of progress. This guide includes materials and equipment, motivation, guidance procedures, activities, and evaluation for each grade level. A working space with materials and equipment in the classroom needs to be organized for quiet and efficient use. The work space should be arranged so that children can work independently. For the initial painting experiences in kindergarten, it is necessary to use only four colors--red, blue, green, and violet. Children in the first grade may progress from water painting and one-color painting to using the entire range of colors. By the second grade, children should be using colors with greater sensitivity. In grades three and four, children begin to learn some fundamentals about the use of color and organization of design. Children at this level will also begin to include story content in their paintings. By the fifth grade, the children can use contrasts of light and dark, of color, of pattern, and of texture to make important parts of the picture clearer. The children continue to paint subject matter pictures, using imaginative, fantastic, or realistic subjects. In grade six, children plan their pictures and observe people, places, and situations to gain additional visual information for use in planning and expressing their ideas of a familiar scene. (SM)

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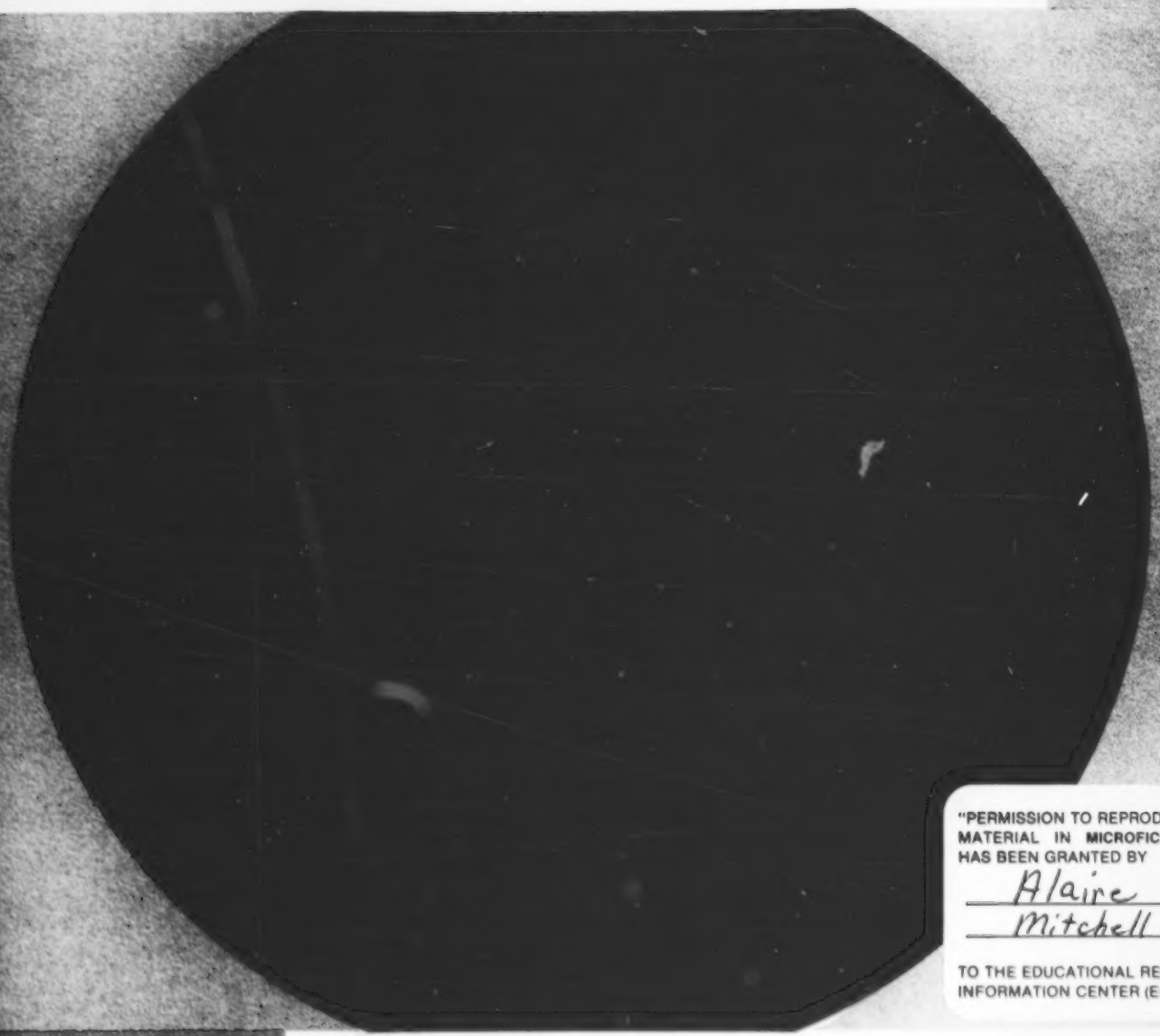

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FOREWORD

This is one of a series of teaching guides planned to give teachers and supervisors practical help in the implementation of important areas of instruction suggested in the curriculum bulletin *Art in the Elementary School* (Curriculum Bulletin No. 8, 1963–64 Series).

The guides have been designed to include suggestions for teaching a particular subject over a span of several grades. As a result, a teacher can use the instructional suggestions in a flexible way in accordance with the curriculum needs of the pupils in the class.

SEELIG LESTER
Deputy Superintendent of Schools

June 1968

ACKNOWLEDGMENTS

This curriculum bulletin, one in a series of eight *Art Teaching Guides* which present art experiences for children in kindergarten through grade 6, was prepared by the Bureau of Curriculum Development as part of its curriculum workshop program. These guides were produced under the direction of Helene M. Lloyd and William H. Bristow, Assistant Superintendents, and David A. Abramson, Acting Director, Bureau of Curriculum Development. Seelig Lester, Deputy Superintendent of Schools, was responsible for overall supervision of the program.

Developed as the result of research and evaluation by the supervisory staff of the Art Bureau, these bulletins were written under the guidance of Olive L. Riley, Director of Art, with the special assistance of Marian V. Dock and Beatrice Matthews, Art Supervisors, and George Kaye, Acting Director of Art.

Editorial preparation was supervised by Aaron N. Slotkin, Editor, Bureau of Curriculum Development. Lillian B. Amdur edited the manuscripts, and Simon Shulman was responsible for the overall design, page layout, and cover. Patricia M. Callahan, Curriculum Coordinator, coordinated the project.

KINDERGARTEN, GRADES 1 AND 2

Painting is a basic art activity. Through sequentially developed experiences, with ample time to explore and experiment, the child begins to learn some of the fundamentals of color and design. He gains confidence and satisfaction in his ability to express his ideas and feelings in a visual form.

Early painting experiences should be exploratory. The child's learning becomes active when he personally discovers what he can do with his materials and how he can control them.

Organizing materials and equipment is the most important help a teacher can give to facilitating a child's early painting experiences. You will find practical suggestions for teacher management in this guide.

When the painting setup functions smoothly and the children can manage their materials independently, you will find that painting at the easel can be in progress during a large part of the school day. Each child should have an opportunity to paint at least every other week. In the kindergarten and first grade, a checklist of the children who go to the easel should be kept to insure each child's having regular painting experiences. In the latter part of the first grade, or certainly in the second grade, the child can check off his own name on the painting chart.

Growth in painting ability is dependent on frequent painting experiences, on thoughtful motivation, and on proper guidance and evaluation of progress. You will need to learn the growth pattern outline in the chart on page 143 of the manual *Art in the Elementary Schools.* An understanding of the developmental stages through which children pass is helpful in determining their readiness for new kinds of painting experiences.

It is important that children in lower grades make several design paintings before attempting subject matter or story content. These initial painting experiences will help them learn to manage materials and to discover what they can do with color, line, and shape, with color touching color, and with small areas of color used on top of other colors. These early design experiences also perform another important function: through emphasis on experimentation, they help children learn to paint with a brush instead of using it only as a drawing instrument.

Sometimes, especially when stimulated by holidays or other vivid experiences, children will choose to paint storytelling pictures when they are in the early stages of designing with color. In this case they should be encouraged to paint freely with a wide brush and through guidance be helped to understand that the design quality of a painting is just as important as the story it tells.

ORGANIZATION

Teacher Management

The most important help you can give in early painting is to organize materials and equipment so that using them is convenient and inviting.

You will need to:

Organize the working space, materials, and equipment in the classroom for quiet and efficient use.

Develop necessary routines and good work habits.

Train children to become self-reliant.

Limit the range of colors for the first experiences.

Mix additional colors when the children are ready to use them.

Prepare three charts and place them near the painting area so that children who can read can follow directions.

Before Painting

1. Check name on painting list.
2. Put on smock or apron.
3. Write name and class on back of paper.
4. Put paper on easel.
5. Clean sponge in pail of water and place on easel tray.
6. Select paint and brushes.

After Painting

1. Wipe brush on jar.
2. Wash and dry brush.
3. Return paint jar and brush.
4. Put paper to dry on a flat surface.
5. Wipe easel.
6. Hang up apron or smock.

Who Paints Today?

(a listing of children's names)

Children should check their names on the chart before they paint. This serves as a record which you should check to see that each child has a regularly scheduled painting experience.

You will need to organize the initial setup of materials for the art area, check the condition of the paint, add water or additional paint when necessary, and train the children in the necessary routines for the use and care of materials, including washing brushes and general cleanup.

Children may use individual wrapping paper folders for their work. Folders can be kept on a shelf, table, or in a large portfolio. You and the children should look over the paintings from time to time to observe progress and also to retain best efforts of each child.

A place away from heat and traffic should be designated for paintings to dry.

DISPLAYS

It is a good idea to establish an area for the display of children's paintings. Only a few at a time need be shown. Be sure to change the display of paintings frequently to encourage all the children. Hall displays outside the classroom are helpful, not only to your own class, but also to the school. These, too, should be changed frequently.

ROUTINES FOR CHILDREN

Before Painting

They put on an apron or smock, clip the newsprint paper to the easel, write name and class on the back of the paper, dampen a sponge, and select a color or colors and the number of brushes needed.

After Painting

They replace the caps on paint containers, return the containers to a tray, wash and wipe the brushes, stand them bristles up in a container on the table, wipe off the easel with a sponge, wipe their hands on a paper towel, hang up their apron or smock, and put their paintings to dry in a safe place. Monitors should empty the large container of water at the end of the morning and afternoon sessions, and then dry the container.

KINDERGARTEN

Materials and Equipment

Water painting on the chalkboard needs only a can or jar of water and a large brush.

Painting at an easel requires one or more easels placed near the light and away from traffic (several sheets of newsprint may be taped to the chalkboard to enable more children to paint at one time); an oilcloth-covered supply table holding two metal trays, one for pint jars of tempera paint, the other for small, capped containers holding about an inch of paint of creamy consistency to use at the easel; cellulose sponges for cleanup; paper towels for wiping brushes and hands; a tall container to hold one-inch bristle brushes placed bristle ends up (one-half inch brushes may be added later); a container for plastic spoons used to dispense small amounts of paint from pint jars; a stick, round-blade knife, or tongue depressor to stir paint; and a container for clean water.

It is advisable to place on the supply table only four colors—red, blue, green, and violet—for the first painting experiences.

Other supplies include a quantity of newsprint paper placed near the painting area within easy reach of children and a large container of water for cleaning brushes, The sink should not be used for cleaning brushes.

Two spring clips or clip clothespins are needed to hold newsprint paper on the easel, and two pencils, one tied to the easel for children to write their names on the back of the paper, the other for children to check their names on the painting schedule.

Children need smocks or aprons. These can be hung near the easel.

NOTE: Art activities at any age or grade level are always a development of previous learnings and experiences. The teacher will need to ascertain each child's level of painting ability at the beginning of the year. She must be prepared to further the advancement of each child as he shows readiness for a new phase of painting. Progress in painting should always be considered an individual rather than a class accomplishment.

MOTIVATION AND GUIDANCE	ACTIVITIES
Teacher Says	**Child Does**
Is this wide brush a scrubbing brush or a paintbrush? Show with your hand how you would use this paintbrush. Let us see how a few of you paint with this big brush and water on the chalkboard. What happens when you take too much water on your brush? What can you do to stop its dripping? Paint a little. Stop and look at what you have done. Then try to make something different. You have thought of different ways to try out your brush and water at the chalkboard.	The child first paints with water on the chalkboard. He discovers many things that he can do with brush and water on its smooth surface. (Some children may need only one experience in water painting. Others may need more.)
Would you like to choose one color—red, blue, green, or violet—and start painting at the easel? Show us how many different ways you can use your brush and paint on the nice large paper. See what you can do to make your whole paper beautiful.	Selecting one color (red, green, blue, or violet), the child experiments with paint and brush on paper. He learns to control his brush and paint and discovers many things he can do with them.
Which is better when you paint—to hurry up or to take your time?	

MOTIVATION AND GUIDANCE	ACTIVITIES
Teacher Says	**Child Does**
You have learned to handle one color well and have discovered many ways to use your brush. Now you may choose two colors. Take a brush for each color. See how beautiful you can make your paper look with the colors you have selected. Paint a little with one color; then change to your second color. Continue to change from one to the other until you have finished.	He now selects and works with two colors chosen from a range of red, orange, yellow, green, blue, violet, and black. As a result of continued experimentation, he discovers that he can paint a wide variety of lines and shapes, that he can paint color next to color, and color touching color.
Wouldn't you like to select three or four of the colors from the supply table for a new painting? How many brushes will you need?	When he shows readiness, he uses several colors and invents various other ways of combining lines, shapes, and colors on the paper. In succeeding paintings, he continues to try out new color choices, including some colors mixed by the teacher, such as various pinks, blues, greens, and oranges.
Step back from your painting. Can you find any shapes that suggest something real or something imaginary? What other shapes can you add to make your idea clearer?	He sometimes discovers in his design painting likenesses or reminders of familiar or imaginary objects. He may then add other characteristics to make them more recognizable.
Would you like to paint something you have seen or done? Would you like to put yourself in a picture? Could your favorite pet or friend be there too? What else could you put in your picture? What do you want to make most important? Will you paint important things large or small?	When he shows an interest in painting subject matter or story content in his paintings, he is encouraged to keep his pictures simple. He paints only a few important ideas, and clarifies them through size, placement, and color.
	He continues picture making, with an occasional return to design painting. As he grows in painting ability, and, through guidance, becomes more aware of the shapes of things around him, he is better able to express his ideas about a wide variety of subject matter that interests him.

EVALUATION

NOTE: It must be understood that some form of constructive evaluation, either individual or group, should be a part of every lesson. Typical evaluation questions follow.

By the Teacher	With the Child
Is the child able to follow established routines?	In the paintings on bisplay, where do you see different kinds of brush strokes?
Is he controlling drips? Can he keep colors clean and clear?	Where do you see unusual shapes?
Can he make a variety of brush strokes? Does he make good color choices?	Where do you see colors that are painted next to each other?
Can he paint color next to color?	Where do you see interesting "discoveries"?
Does he distribute his colors well?	Are there storytelling pictures in the group?
Is he continuing to experiment? Can he vary the kinds of strokes and shapes? Can he invent ways of combining lines and shapes? Has he been able to discover and clarify some recognizable objects in his painting?	

GRADE I

Materials and Equipment

Water painting on the chalkboard requires only a can or jar of water and a large brush.

Painting at an easel requires one or more easels placed near the light and away from traffic (several sheets of newspaper may be taped to the chalkboard to enable more children to paint at one time); an oilcloth-covered supply table holding two metal trays, one for pint jars of tempera paint, the other for small, capped containers holding about one inch of paint to use at the easel; cellulose sponges for the cleanup; paper towels for wiping brushes and hands, a tall container to hold one-inch bristle brushes placed bristle ends up (one-half inch brushes may be added later); a container for plastic spoons used to dispense small amounts of paint from pint jars; a stick, round-blade knife, or tongue depressor to stir paint; and a container for clean water.

It is advisable to place on the supply table only four colors–red, blue, green, and violet–for the first painting experiences.

Other supplies include a quantity of newsprint paper placed near the painting area within easy reach of children and a large container of water for cleaning brushes, placed under the easel. The sink should not be used for cleaning brushes.

Two spring clips or clip clothespins are needed to hold newsprint paper on the easel, and two pencils, one tied to the easel for children to write their names on the back of the paper, the other for children to check their names on the painting schedule.

Children need smocks or aprons. These can be hung near the easel.

MOTIVATION AND GUIDANCE — ACTIVITIES

NOTE: If a child from kindergarten has a good background of painting experiences, he will not need to go through water painting and one-color painting again. However, if you limit his first painting to two colors, he will learn the new routines more quickly and you will be better able to judge his painting ability. For the inexperienced child, start the painting program by having a group of children make water paintings on the chalkboard while others watch. As soon as a child can keep the water from dripping and running, and can use his brush inventively, he is ready to paint with one color. Since manual control and the ability to be inventive with color varies with the child, some progress more rapidly than others to the use of several colors.

Teacher Says

Let us see how you can paint with water and this big brush on the chalkboard. Paint a little. Stop and look at what you have done. Now try to move your brush many ways. What happens when you take too much water on your brush? What can you do to stop its dripping?

Which of these colors–red, blue, green, and violet–do you like best? Take one color and let us see how many different things you can make your brush do. Try things you have not done before. Try to make your whole paper beautiful.

Child Does

The inexperienced child starts with water painting on the chalkboard. He discovers ways to use brush and water on the smooth surface of the chalkboard. Some children may need only one experience in water painting. Others may need more.

For his first painting or paintings, he selects one color from those on the supply table and experiments with a one-inch brush on the surface of the paper. He invents many ways of using his brush and color. He discovers that he can build up shapes directly by spreading color into large masses instead of outlining them first.

MOTIVATION AND GUIDANCE	ACTIVITIES
Teacher Says	**Child Does**
We now have seven colors to select from: red, orange, yellow, green, blue, violet, and black. Would you like to choose two for today's painting? Which color are you going to start with?	For his next painting, he selects two colors from a range of red, orange, yellow, blue, green, violet, and black. He continues to experiment, alternating his colors as he works, and trying out the effect of color next to color.
As you paint, think about the many ways you can use your second color with your first one. Where else on your paper are you going to place your first color? Where are you going to repeat your second color? Think about your entire paper as you paint. Do you need to add lines and shapes to your picture to make it appear finished?	
Some of you are ready to use three or four colors. Can you make one color especially important in your painting? Where will you use your other color?	When he shows that he can handle two colors successfully, he may increase the number of colors to three or four. As he uses more colors and creates more shapes, he is encouraged to consider how placing, size, and color can help to make parts of his design important.
When a color has dried, can you make a patterned design by painting other colors on it?	When he has the skill to use several colors well, he adds a few colors, such as pinks, various blues, greens, and violets, mixed by the teacher, to increase his color range. He is now able to paint color on top of dried color to achieve patterned design.
Step back occasionally from your painting. Can you find any shape that suggests something to you? Do you see anything that is real or imaginary? What other lines or shapes can you add to make your ideas picture?	He sometimes discovers in his design paintings likenesses to familiar or imaginary objects. He then adds other features or characteristics to make them more recognizable.
Would you like to paint a story about yourself? Will it be about something you like to do or a place you like to visit or people you like to be with? Where are you going to put yourself in the picture?	When he shows an interest in painting subject matter or story content, he is encouraged to keep his pictures simple, to paint only a few important ideas, and to clarify them through size, placement, and color.
	He continues his picture making, with an occasional return to design painting. As he grows in painting ability and, through guidance, becomes more aware of the shapes of things around him, he becomes better able to express his ideas about a wide variety of topics, both real and imaginary, that interest him.

EVALUATION

NOTE: It must be understood that some form of constructive evaluation, either individual or group, should be a part of every lesson. Typical evaluation questions follow.

By the Teacher	With the Child
Can the child follow established routines?	In which picture do we see color touching color?
Is he developing in ability to use color in a variety of ways?	In which pictures is the whole paper beautiful?
Is he alternating colors as he works?	In which pictures do you find something made especially important? How was it made to stand out?
Is the child beginning to consider the whole paper as his field of design? Is the child showing an ability to work directly with color shapes without first painting them in outline?	In which painting do you see interesting discoveries?
	Which picture tells its story well? What does it tell you?

EVALUATION

By the Teacher

Is he experimenting freely?

Can he paint color on color and keep them clear?

Can he discover familiar or imaginary forms within his design?

Is he expanding his design painting to include subject matter?

GRADE 2

Materials and Equipment

Painting at an easel requires one or more easels placed near the light and away from traffic (several sheets of newspaper may be taped to the chalkboard to enable more children to paint at one time); an oilcloth-covered supply table holding two metal trays, one for pint jars of tempera paint, the other for small, capped containers holding about an inch of paint of creamy consistency to use at the easel; cellulose sponges for cleanup; paper towels for wiping brushes and hands; a tall container to hold one-inch bristle brushes placed bristle end up (one-half inch brushes may be added later); a container for plastic spoons used to dispense small amounts of paint from pint jars, a stick, round-blade knife, or tongue depressor to stir paint; and a container for clean water.

It is advisable to place on the supply table only four colors–red, blue, green, and violet–for the early painting experience. Later all eight colors may be set out.

Other supplies include a quantity of newsprint paper placed near the painting area within easy reach of children and a large container of water for cleaning brushes, placed under the easel. The sink should not be used for cleaning brushes.

Two spring clips or clip clothespins are needed to hold newsprint paper on the easel, and two pencils, one tied to the easel for children to write their names on the back of the paper, the other for children to check their names on the painting schedule.

A linoleum mat should be placed under the painting area if the floor is not tiled.

Children need smocks or aprons. These can be hung near the easel.

NOTE: Art activities at any age or grade level are always a development of previous learnings and experiences. The teacher will need to ascertain each child's level of painting ability and his readiness for a particular activity. She must be prepared to further the advancement of each child as he shows readiness for a new phase of painting. Progress in painting should always be considered an individual rather than a class accomplishment.

MOTIVATION AND GUIDANCE	ACTIVITIES
NOTE: In order to become familiar with new routines and to renew their acquaintance with painting media, children should use only a few colors for their first painting.	
Teacher Says	**Child Does**
Which of these colors–red, blue, green, or violet–would you like to work with? Take the colors you like and let us see how many different things you have not done before. Try to make your whole paper beautiful.	He starts with a few colors so that the teacher may see how well he can control his materials and how inventive he is in using his colors.

MOTIVATION AND GUIDANCE	ACTIVITIES
Teacher Says	**Child Does**
Now that you have shown us how well you handle a few colors, you might like to use several colors and continue to experiment with color and design. Think carefully about how you are going to make use of your whole paper.	He gradually increases the number of colors he uses, in accordance with his growing ability. He is encouraged to continue in an experimental approach to color and design and to paint color next to color.
Would you like to make a new painting? Can you plan an important part or leader for it? What shape will it be? What color? Where will you place the leader?	He continues to work freely, painting more varied sizes and shapes, and making more deliberate use of the whole paper area.
Now that you have your leader, what other shapes, lines, and colors will you add to make it even more attractive?	
When a color is dry, can you make a patterned design by using another color on top of it?	He creates patterned areas by painting color on color.
Would you like to paint with some new colors different from those you have been using from the jars? Let's see what happens when I put a little red into some white. It's like a magic trick, isn't it? Let's try the same thing with another color. Can I mix two pure colors? Must I always use white? Can I use black? Use some of these new colors in your next painting.	The child chooses and uses colors with increasing sensitivity. (A few colors mixed by the teacher are added for additional color choices.)
As you work, step back from your painting. Perhaps you will discover something in it that suggests a familiar or imaginary figure or object. Can you add anything that will help other people see what you see in your painting?	At this stage of painting, the imaginative child may discover subject matter in the design shapes he has created. He then adds other shapes, lines, and colors to clarify his idea.
NOTE: The child always needs some kind of motivation when he starts a storytelling picture. In many instances, the type of motivation used for drawing will serve as an impetus for the enrichment of the child's idea. The topics suggested for drawing will also be helpful in motivating subject matter paintings.	
Have you decided what you're going to paint today? The trip you took yesterday? Fine! What was exciting about that trip? What did you see? Who was there with you? Mary says she would like to make a painting about Cinderella. Which part of the story are you going to show us, Mary? How many people are going to be there? Are you going to show them in an indoor or outdoor scene?	When he shows an interest in painting story content, he is encouraged to begin with a few simple shapes, making them important through size, placement, and color.
Think about what you will put in your picture. What or who will you make most important? Can you show me where you will place this on your paper? How large will it be? Show me with your hand. Can you start by painting its shape?	He continues his picture making, with an occasional return to design painting. As he grows in painting ability and, through guidance, becomes more aware of the shapes of things around him, he becomes better able to express his ideas about a wide variety of subject matter that interests him.

EVALUATION

NOTE: It must be understood that some form of constructive evaluation, either individual or group, should be a part of every lesson. Typical evaluation questions follow.

By the Teacher

Is the child familiar with, and does he follow, routines?

Is he becoming more self-reliant in handling materials?

Is he continuing to explore the possibilities of paint and brush?

Can he paint color next to color?

Does he paint alternately with a number of colors as his painting develops?

Does he consider the whole paper as he works?

Can he paint color on color and maintain clarity?

Does he use his imagination to discover real or imaginary forms in his design painting?

Can he plan the important part, or leader, in a design or subject matter painting?

With the Child

In which pictures do you see an interesting use of the brush?

In which pictures do you see exciting color combinations?

In which pictures do you see a leader?

In which pictures do you see colors used to create patterned areas?

In which pictures do you see some real or imaginary forms?

Which has the most interesting idea?

GRADES 3 AND 4

Painting is a basic art activity. Through sequentially developed experiences, with ample time to explore and experiment, the child begins to learn some fundamentals about the use of color and organization of design. He gains confidence and satisfaction in his ability to express his ideas and feelings in a visual form.

Exploratory experiences, during which the child experiments with only a few colors, are as necessary at the beginning of the painting program at this grade level as they are for lower grades.

These first few experiments in color will help you determine the child's level of painting ability and serve as an indication of his readiness for new and more complex experiences.

Growth in painting is contingent on frequent painting experiences, on sequential development, and on proper guidance and evaluation of progress. You will need to learn the growth pattern outlined in the chart on page 143 of the manual *Art in the Elementary Schools.* An understanding of the stages through which all children pass in their painting development is helpful in determining their readiness for new experiences. Progress in painting should always be considered an individual rather than a class accomplishment.

At the beginning of the school year the teacher should organize the painting setup and train the children in the routines necessary for independent action. Children at this age level can assume more responsibility for the proper maintenance of material and equipment. When they are ready for color

mixing, the teacher will need to familiarize them with the additional routines connected with this activity.

After making a number of experimental paintings, working both with pure and mixed colors, most children at this age level will show an inclination to include story content in their paintings. Often discovery of real or imaginary forms in paintings furnishes a transitional step between experimental design painting and representational subject matter. When painting storytelling pictures, it is important to encourage children to make use of previous learnings and maintain the same feeling for color and design expressed in their experimental paintings. It is also important to encourage them to think carefully about the general size, color, and placement of important elements.

While the child is experimenting with color and design in his early paintings, be sure to offer him many opportunities to draw so that he can learn to depict such familiar things as man, house, tree, boy, girl, car, dog, and other objects typical of his surroundings. Building up a background of graphic representation through crayon drawings will help him immeasurably when he begins to paint subject matter pictures.

Subject matter pictures for these grade levels should be motivated by the child's own personal experiences and later, by topics suggested by other curriculum areas. At certain times, imaginative and fantastic ideas suggested by other learning situations will also appeal to him.

ORGANIZATION

Teacher Management

The most important help you can give in early painting is to organize materials and equipment so that using them is convenient and inviting.

You will need to:

Organize the working space, materials, and equipment in the classroom for quiet and efficient use.

Develop necessary routines and good work habits.

Train children to become self-reliant.

Limit the range of colors for the first experiences.

Prepare three charts and place them near the painting area.

Before Painting

1. Check name on painting list.
2. Put on smock or apron.
3. Write name and class on paper.
4. Put paper on easel.
5. Clean sponge in pail of water and place on easel tray.
6. Select paint and brushes.

After Painting

1. Wipe brush on jar.
2. Wash and dry brush.
3. Return paint jar.
4. Place paper to dry on a flat surface.
5. Wipe easel.
6. Hang up apron or smock.

Who Paints Today?

(a listing of children's names)

Children should check their names on the chart before they paint. This serves as a record which you should check to see that each child has a regularly scheduled painting experience.

You should organize the initial setup of materials for the art areas, check the condition of the paint, add water or additional paint when necessary, and train the children in the necessary routines for the use and care of materials, including washing brushes and general cleanup.

In grade four the well-organized teacher whose pupils have been trained to manage painting materials may want to plan painting as a group or class activity. Several children can paint at the same time when newsprint is taped to the chalkboard and a box or tray holding all necessary materials is placed between every two painters.

Another arrangement makes use of tables pushed together to create working space for a group of four to six pupils. The painting tray setup is placed within easy reach of all.

A similar arrangement of several groups might extend the painting lesson to a full class if there are sufficient paints and brushes for each child.

Children may make individual wrapping paper folders for their work. Folders can be kept on a shelf, table, or in a large portfolio. You and the children should look over the paintings from time to time and retain only the best efforts of each child.

A place away from heat and traffic should be designated for paintings to dry.

DISPLAYS

It is a good idea to establish an area for the display of children's paintings. Only a few at a time need be shown. Be sure to change the paintings frequently to encourage all the children. Hall displays outside the classroom are helpful, not only to your own class, but also to the school. These, too, should be changed frequently.

ROUTINES FOR CHILDREN

Before Painting

They put on an apron or smock, clip newsprint paper to the easel, write name and class on the back of the paper, dampen a sponge, and select colors and the number of brushes needed.

After Painting

They replace the caps on paint containers, return the containers to a tray, wash and wipe the brushes, stand them bristles up in a container on the table, wipe off the easel with a sponge, wipe their hands on a paper towel, hang up their aprons or smocks, and put their paintings to dry in a safe place. Monitors should empty the large container of water at the end of the morning and afternoon sessions, and then dry the container.

GRADE 3

Materials and Equipment

Painting at an easel requires one or more easels placed near the light and away from traffic (several sheets of newsprint may be taped to the chalkboard to enable more children to paint at one time); an oilcloth-covered supply table holding two metal trays, one for pint jars of tempera paint, the other for small, capped containers holding about one inch of paint to use at the easel; cellulose sponges for cleanup; paper towels for wiping brushes and hands; a tall container to hold one-inch and one-half inch bristle brushes, placed bristle end up; all six colors and black and white; a container for plastic spoons used to dispense small amounts of paint from pint jars; a stick, round-blade knife, or tongue depressor to stir paint; a can for clean water; two single-row ice cube trays for paint mixing; small containers with caps for mixed paint.

Other supplies include a quantity of newsprint paper placed near the painting area within easy reach of children and a large container of water for cleaning brushes, placed under the easel. The sink should not be used for cleaning brushes.

Also needed are two spring clips to hold newsprint paper on the easel, and two pencils, one tied to the easel for children to write their names on the back of the paper, the other near the painting schedule for children to check their names.

Children need smocks or aprons. These can be hung near the easel or where convenient.

NOTE: Art activities at any age or grade level are always a development of previous learning and experiences. You will need to ascertain each child's level of painting ability at the beginning of the year. You must be prepared to further the advancement of each child as he shows readiness for a new phase of painting. Progress in painting should always be considered an individual rather than a class accomplishment.

MOTIVATION AND GUIDANCE	ACTIVITIES
	NOTE: In order to become familiar with new routines and to renew their acquaintance with painting media, children should use only a few colors for their first painting.
Teacher Says	**Child Does**
Would you like to show what you remember about using a brush and paint? A design painting in a few colors can show us how well you paint. See if you can discover any new ways of making your whole paper interesting and beautiful.	The child paints with a few colors. He continues to experiment with color and design arrangements.
Now that you have shown how well you can paint with a few colors, you are ready to use several colors in your next painting. Select the colors you would like to use. Think about how you are going to use these colors and experiment to see what new shapes, lines, and color combinations you can make.	He now uses several colors and gradually expands his color range. He plans more and more carefully how he can make certain colors and shapes more important than others. He realizes his need for repeating colors to unify his design.
Would you like to mix some new light colors? I have about an inch of white paint in this little jar. Let's see what happens when I mix a few drops of red paint with it. Could we do the same thing with yellow, blue, green, and violet?	Using two or three basic colors in addition to the light color he has mixed, he experiments further in his painting. In subsequent paintings he uses other colors he has mixed with white, thus expanding his color range.
Can you mix another light color by yourself? What is the name of the color?	
What do you think will happen if you mix a little black with your basic color?	He experiments further in color mixing by adding a few drops of black to a basic color.
Have you found places in your painting where you can repeat some of your colors? How can you make your colors stand out from each other? What kind of color will you put next to a bright color? Have you tried mixing colors directly on your paper as you paint?	He uses both pure and mixed colors, and considers how he can repeat and contrast them. He experiments with dry as well as wet brush strokes, often mixing colors directly on the paper.
I see something very familiar in your design. Step back from your painting and see if you can find a shape that suggests something familiar or imaginary to you.	When he sees a familiar or imaginary shape or shapes in his painting, he adds other shapes, lines, and colors to clarify the idea.
What can you do to complete the idea that you have discovered in your design? Is there anything else you can do to make your idea clearer to us?	
NOTE: The child always needs some kind of motivation when he starts a storytelling picture. In many instances, the type of motivation used for drawing will serve as an impetus for the enrichment of a child's idea. The topics suggested for drawing will also be helpful in motivating subject matter paintings.	
What very exciting thing has happened to you recently? Where were you when this took place? Who else was there? Were they excited too? What were they doing? How were they dressed?	

MOTIVATION AND GUIDANCE	ACTIVITIES
Teacher Says	**Child Does**
When you are ready to paint something exciting that has happened to you, you will want to think a little before you plan your picture. Will you start with yourself or with other people? Where are you going to place them? How are you going to make them important?	The child who is ready to plan a picture with story content begins by deciding on the size and placement of a few simple shapes that will determine the most important part of his picture.
Now that you have shown us the important part of your painting, where will you place the other shapes, lines and colors? What other colors are you going to use? What colors are you going to use to make your idea important?	As his ideas grow, he adds other color shapes and develops them to represent particular people and objects.
How can you make the rest of your paper interesting? What else can you add to it? Other colors? Other things?	He now continues to paint storytelling pictures, choosing familiar experiences or situations of current interest.

EVALUATION

NOTE: It must be understood that some form of constructive evaluation, either individual or group, should be a part of every lesson. Typical evaluation questions follow.

By the Teacher	With the Child
Is the child familiar with and following the necessary routines? Can he work independently? Can he mix his own colors?	Where do you see unusual shapes?
Is the child continuing to experiment with lines, shapes, and colors?	Where do you see colors that have been mixed with white or black?
Does he experiment in dry brush painting?	Where have interesting colors been achieved by mixing paints directly on the paper?
Can he discover subject matter in his design painting?	Where do you see colors repeated?
Is he inventive in adding details to clarify a discovered form?	In which pictures have children discovered a familiar or imaginary object? How was this made clear to us?
Does he paint background areas in an interesting way?	In which pictures has the story been told clearly?
Can he mix colors directly on the paper?	In which pictures can you easily find the leader? How has it been made to stand out?
Does he consider the whole area of his paper?	Which pictures have the most interesting background areas?
Is the child developing his imaginative thinking?	Where do you see some unusual mixed colors?
Does he plan for an important area?	How many different greens can you find? How many reds, blues, violets, browns?
Does he contrast his colors and distribute his colors well?	

GRADE 4

Materials and Equipment

Painting at an easel requires one or more easels placed near the light and away from traffic (several sheets of newsprint may be taped to the chalkboard to enable more children to paint at one time); an oilcloth-covered supply table holding two metal trays, one for pint jars of tempera paint, the other for small,capped containers holding about one inch of paint to use at the easel; cellulose sponges for

cleanup; paper towels for wiping brushes and hands; a tall container to hold one-inch, one-half inch, and one-quarter inch bristle brushes placed bristles up; a range of six colors and black and white; a container for plastic spoons used to dispense small amounts of paint from pint jars; a stick, round-blade knife, or tongue depressor to stir paint; a can for clean water; two single-row ice cube trays for paint mixing; small containers with caps for mixed paint and leftover mixed paint.

Other supplies include a quantity of newsprint paper placed near the painting area within easy reach of children and a large container of water for cleaning brushes, placed under the easel. The sink should not be used for cleaning brushes.

Two spring clips are needed to hold newsprint paper on the easel and two pencils, one tied to the easel for the children to write their names on the back of the paper, the other near the painting schedule for children to check their names.

Children need smocks or aprons. These can be hung near the easel or where convenient.

MOTIVATION AND GUIDANCE — ACTIVITIES

NOTE: Art activities at any age or grade level are always a development of previous learning and experiences. You will need to ascertain each child's level of painting ability at the beginning of the experience. You must be prepared to further the advancement of each child as he shows readiness for a new phase of painting. Progress in painting should always be considered as an individual rather than a class accomplishment.

Teacher Says	Child Does
NOTE: In order to become familiar with new routines and to renew their acquaintance with painting media, children should use only a few colors for their first painting.	
Let's see how much you remember about experimenting with brush and paint. Select a few colors you would like to use. How many brushes will you need? Try to make your whole paper attractive in color and design.	He continues to experiment and to invent new ways of using brush and paint.
For your next painting wouldn't you like to choose some pure colors and combine them with some you have mixed by adding black or white?	He makes several paintings, experimenting with an expanding color range.
For your next paintings, you might continue to experiment with mixing color. Remember what happens when you add color to a small amount of white or when you add a little black to a basic color. You might now try mixing two basic colors.	He continues to extend his color range. Whether he is making design or subject matter paintings, he often reveals an increasing sensitivity to unusual colors and their combinations.
You might try applying one color over another directly on your paper while one color is partly wet.	
Would you like to try some of these colors in a new painting? Plan to use only a few basic colors together with a few of the new colors you have mixed.	
What kind of color will you need to paint next to a dark color, to a light color, to a bright color, a dull color? What can you do to make an important area of color more beautiful? Look around the room. Where do you see clothing of a solid color? Where do you see patterns of color? Experiment with ways of placing one or two colors over a solid color to create your own patterns.	As he continues to paint, he becomes more sensitive to contrasts in dark and light, bright and dull, plain and patterned areas.

MOTIVATION AND GUIDANCE

Teacher Says

I see that some of your paintings are beginning to suggest things that are either familiar or imaginary. Stand back occasionally from your painting and see what you can discover there. What else do you need to do to help the rest of us see it easily? Does it have a special characteristic that you might emphasize?

ACTIVITIES

Child Does

When he discovers real or imaginary shapes or forms in his painting, he adds other objects and details to clarify his idea and to give pictorial interest to his painting.

NOTE: The child always needs some kind of motivation when he starts a storytelling picture. In many instances, the type of motivation used for a fourth-grade drawing lesson will serve as an impetus for the enrichment of a child's idea. The topics suggested for drawing for your grade will also be helpful in motivating subject matter painting.

What have you seen or done recently that you think might be interesting to paint? Who has some ideas for a painting that will tell a story about yourself or your friends?

His interest in people, places, and things suggests to him subject matter for many pictorial paintings.

You will need to do some planning before you start to paint. What is going to be most important in your picture? What does it look like? Who is going to be in it? What does he look like? Is anyone else there? What is he doing?

He decides which figures or things he is going to emphasize and recalls how they looked.

Think about where you will place the most important part of your picture. How will you make it most important? By size or shape or color contrast?

He plans his picture and indicates with a light brush line the size and placement of a few simple shapes that will determine the most important part of his picture.

When you are painting, you will want to show us what you know or how you feel about the people, places, and things you want to put in your picture.

He then paints the parts with colors he has selected and combines them according to his own ideas.

As he continues to paint throughout the term, he chooses topics for his storytelling pictures that are stimulated by familiar experiences, holidays, situations of current interest, or by other curriculum areas.

EVALUATION

NOTE: It must be understood that some form of constructive evaluation, either individual or group, should be a part of every lesson. Typical questions follow.

By the Teacher

Does he continue to explore the possibilities of the medium?

Is he resourceful and inventive in finding out new ways of designing his paintings?

How well does he mix colors? Does he experiment with new color arrangements? Does he use contrast of colors?

Can he use color to create patterned effects?

Does he plan for an important area in his design?

Is he able to see real or imaginary forms within his design painting?

With the Child

In which paintings do you see a color that was made by mixing two basic colors? Two colors and white, or two colors and black?

In which paintings do we see contrasts and repetition of color?

In which paintings have colors been mixed directly on the paper?

In which paintings have plain and patterned shapes been combined effectively?

EVALUATION

By the Teacher

Can he clarify his ideas with significant details or related shapes?

How imaginative is he? Does he respond to fantasy and make-believe?

Are his background areas designed effectively?

With the Child

In which paintings has a discovered shape been made clear? What additional lines, shapes, and colors helped to make the discovered idea clearer and more beautiful?

Which storytelling paintings appeal to you most? Why? Can you easily find the important idea in each? In which pictures have color and pattern been used most effectively?

Where do you see well-designed background areas? What makes them so?

GRADES 5 AND 6

Immediately after the start of the term, the teacher will need to organize the painting setup and train children in the routines necessary for independent action. Children at this age level can assume more responsibility for the proper maintenance of equipment. The teacher will also need to familiarize them with the additional routines connected with color mixing. The procedures of color mixing are clearly explained on page 37 in *Art in the Elementary Schools.*

Maturity and experience are more important than age or grade level in determining the number of colors a child should use in his early paintings.

Initial experiences in design painting will reinforce basic art knowledge of color and design and contribute greatly to the child's success when, later on, he does pictorial painting.

It is only natural that those children who have had continuous painting experiences throughout the grades will be ready for subject matter paintings long before those whose previous experiences have occurred only occasionally.

Subject matter painting may be motivated and developed as a class lesson. Motivation for the child's first pictorial paintings should be based on his personal experiences and his reactions to his particular environment. As his painting progresses, imaginative and fantastic ideas, or those related to other curriculum areas, may also appeal to him. When the child is ready to paint his interpretation of remote situations suggested by other curriculum areas, it is important that he have sufficient information concerning the subject so that he can project himself into the situation for more personal and vivid expression.

The teacher should be familiar with the developmental phases of growth in painting found in the chart on pages 143-144 of *Art in the Elementary Schools.* She will find the chart invaluable in determining readiness for new experiences and in evaluating individual progress.

ORGANIZATION

Teacher Management

The most important help you can give in early painting is to organize materials and equipment so that using them is convenient and inviting.

You will need to:

Organize the working space, materials, and equipment in the classroom for quiet and efficient use.

Develop necessary routines and good work habits.

Train children to become self-reliant.

Limit the range of colors for the first experiences.

Prepare three charts and place them near the painting area.

Before Painting

1. Check name on painting list.
2. Put on smock or apron.
3. Write name and class on paper.
4. Put paper on easel.
5. Clean sponge in pail of water and place on easel tray.

After Painting

1. Wipe brush on jar.
2. Wash and dry brush.
3. Return paint jar.
4. Put paper to dry on a flat surface.
5. Wipe easel.
6. Hang up apron or smock.

Who Paints Today?

(a listing of children's names)

Children should check their names on the chart before they paint. This serves as a record which you should check to see that each child has a regularly scheduled painting experience.

You should organize the initial setup of materials for the art area, check the condition of the paint, add water or additional paint when necessary, and train the children in the necessary routines for the use and care of materials, including washing brushes and general cleanup.

In grades five and six, the well-organized teacher, whose pupils have been trained to manage painting materials, may want to plan painting as a group or class activity. Several children can paint at the same time when newsprint paper is taped to the chalkboard and a box or tray holding all necessary materials is placed between every two painters.

Another arrangement makes use of tables pushed together to create working space for a group of four to six pupils. The painting tray setup is placed within easy reach of all.

A similar arrangement of several groups might extend the painting lesson to a full class if there are sufficient paints and brushes for each child.

Children may make individual wrapping paper folders for their work. Folders can be kept on a shelf, table, or in a large portfolio. You and the children should look over the work from time to time and retain only the best efforts of each child.

A place away from heat or traffic should be designated for paintings to dry.

DISPLAYS

It is a good idea to establish an area for the display of children's paintings. Only a few at a time need be shown. Be sure to change the paintings frequently to encourage all the children. Hall displays outside the classroom are helpful, not only to your own class, but also to the school. These, too, should be changed frequently.

ROUTINES FOR CHILDREN

Before Painting

They put on an apron or smock, clip the newsprint paper to the easel, write name and class on the back of the paper, dampen a sponge, and select a color or colors and the number of brushes needed.

After Painting

They replace the caps on paint containers, return the containers to a tray, wash and wipe the brushes, stand them bristles up in a container on the table, wipe off the easel with a sponge, wipe their hands on a paper towel, hang up their aprons or smocks, and put their paintings to dry in a safe place. Monitors should empty the large container of water at the end of the morning and the afternoon sessions and then dry the container.

GRADE 5

Materials and Equipment

Painting at an easel in the classroom requires one or more easels placed near the light and out of the way of traffic (several sheets of newsprint may be taped to the chalkboard to enable more children to paint at one time); an oilcloth-covered supply table holding two metal trays, one for pint jars of paint, the other for small, capped containers holding about one inch of paint to use at the easel; cellulose sponges for cleanup; paper towels for wiping brushes and hands; a tall container to hold one-inch, one-half inch, one-quarter inch bristle brushes, and ox-hair brushes, placed bristles up; a range of six colors and black and white; a container for plastic spoons used to dispense small amounts of paint from pint jars; a stick, round-blade knife, or tongue depressor to stir paint; a jar for clean water; two single-row ice cube trays or other trays with adequate compartments for mixing paints; small paper cups or muffin liners placed in ice cube trays; small containers with caps for leftover mixed paint.

Other supplies include a quantity of newsprint paper near the painting area within children's easy reach and two large containers of water for cleaning brushes, placed under the easel. The sink should not be used for cleaning brushes.

Two spring clips or clip clothespins are needed to hold newsprint paper on the easel and two pencils, one tied to the easel for children to write their names on the back of the paper, the other for children to check their names on the painting schedule.

Children need smocks or aprons. These can be hung near the easel.

Painting activities held in an art room where many children paint at the same time will require materials similar to those suggested for the classroom art corner, but in sufficient quantity for all to share. For further details see the manual *Art in the Elementary Schools*, pages 23-26.

MOTIVATION AND GUIDANCE	ACTIVITIES
Teacher Says	**Child Does**
To become familiar with the routines you are to follow and to renew your acquaintance with brushes and paint, you will find it helpful to start with a design painting.	The child selects a few colors and a brush for each color.
Let's see how much you remember about creating a pleasing design. Select some colors. Which brushes will you need? Let's see how inventive you can be with brush and colors and how well you can design your whole paper.	
Can you create a pleasing design with lines and shapes? Can you make one part more important than any other part?	Building on his previous experiences with design painting, he organizes colors and shapes to create an arrangement that pleases him.
For your next painting, mix some new colors of your own and combine them with basic colors. Which colors do you like best? Do you remember how you made them?	He experiments with mixing combinations of his basic colors to create new variations of them.

MOTIVATION AND GUIDANCE	ACTIVITIES
Teacher Says	**Child Does**
See how many variations of one color you can make. How many different greens or reds or blues can you mix? Use some of these colors in your next painting. Think carefully where you will place them. Where can you repeat a color? Where can you contrast one color with another color or a plain color with a patterned area?	He continues to experiment with color mixing. He discovers the wide variation to be found within any one color. He thinks carefully about combining these colors in his painting.
How much imagination have you? When your design is partially finished, step back and look at it. Turn it around, even upside down. Sometimes a shape or combination of shapes may remind you of something real or something fantastic. It may suggest a story to you. What can you add to make the idea clear?	He discovers real or imaginative forms within his design painting. He adds significant details, lines, and other shapes or objects to enhance and clarify the idea.

NOTE: Children always need some type of specific motivation before starting a storytelling picture. In many instances, the type of motivation used for drawing will also serve as an impetus for the enrichment of an idea.

Pictures can tell a story. Would you like to paint a storytelling picture? Storytelling pictures express ideas and feelings. What would you like to paint?	
What is going to be the most important part of your picture? How can you make some things appear more important than others? How have you done this in your design paintings?	He plans the size and shape and position of the most important elements of this picture by indicating with light brush strokes the size and placement of a few simple shapes. He then considers the distribution of large color areas. He adds additional elements that will enlarge and enrich the main theme.
What can you add to your main idea to help tell the story more clearly? What will you do to make all of your paper interesting?	
Look around you. Notice how some objects appear to be in front of or behind others. In your painting how can you show the things that are closer and those that are farther away? Will you show all of each figure or object?	Through experimentation, he discovers various ways to express space and the relationship of near and far. He may overlap shapes or figures, placing some on different levels of the paper. He may make nearer figures or objects larger and more detailed while painting distant ones smaller and less detailed. He may also discover that brighter and warmer colors appear to advance while duller and cooler colors appear to recede.
When you paint overlapping shapes of figures, what will you do to make some stand out more than others? What else can you do that will make your picture more effective?	He uses contrasts of light and dark, of color, of pattern, and of texture to make important parts clearer.
	He continues to paint subject matter pictures, using imaginative, fantastic, or realistic subjects, some of which may now be related to other curriculum areas. He uses his increasing knowledge of color and design to improve the quality of his work.

EVALUATION

NOTE: It must be understood that some form of constructive evaluation should be a part of every lesson. Typical evaluation questions follow.

By the Teacher

Can the child interpret his ideas in a unique and personal way?

Are there evidences of growth in his choice and use of color?

Does he use contrasts of light and dark, bright and dull, patterned and plain surfaces?

Does he consciously overlap some areas in his design?

Is he becoming more observant of the shapes of people, places, and things?

Is he becoming aware of space relationships of things near and far, in front of, behind, over, and under other things?

Does he make use of his knowledge of color to bring out space relationships?

With the Child

In which paintings do you see new mixed colors?

Where do you see many variations of the same color?

Where do you see strong contrasts of color?

Where are colors well distributed?

In which paintings have plain and patterned areas been combined effectively?

In which paintings do we see things that are near and things that are far away?

Have some children shown how color can help clarify an idea?

Are the storytelling pictures well designed?

Are their colors used with thought and sensitivity?

Are new and original ideas used?

GRADE 6

Materials and Equipment

Painting at an easel in the classroom requires one or more easels placed near the light and out of the way of traffic (several sheets of newsprint may be taped to the chalkboard to enable more children to paint at one time); an oilcloth-covered supply table holding two metal trays, one for pint jars of paint, the other for small, capped containers holding about one inch of paint to use at the easel; cellulose sponges for cleanup; paper towels for wiping brushes and hands; a tall container to hold one-inch, one-half inch, one-quarter inch bristle brushes, and ox-hair brushes placed bristles up; a range of six colors and black and white; a container for plastic spoons used to dispense small amounts of paint from pint jars; a stick, round-blade knife, or tongue depressor to stir paint; a jar for clean water; two single-row ice cube trays or other trays with adequate compartments for mixing paint; small paper cups or muffin liners placed in ice cube trays; small containers with caps for leftover mixed paint.

Other supplies include a quantity of newsprint paper near the painting area within easy reach and a large container of water for cleaning brushes, placed under the easel. The sink should not be used for cleaning brushes.

Two spring clips or clip clothespins are needed to hold newsprint paper on the easel, and two pencils, one tied to the easel for children to write their names on the back of the paper, the other to check their names on the painting schedule.

Children need smocks or aprons. These can be hung near the easel.

Painting activities held in an art room where many children paint at the same time will require materials similar to those suggested for the classroom art corner, but in sufficient quantity for all to share. For further details see the manual *Art in the Elementary Schools*, pages 23-26.

MOTIVATION AND GUIDANCE	ACTIVITIES

NOTE: In order to become familiar with new routines and to renew their acquaintance with painting media, children might start with a design painting.

Teacher Says	Child Does
Let's see how much you remember about design painting. Show how well you can use painting materials. Use only a few colors at first, adding more as you need them.	He renews his acquaintance with painting. He demonstrates his ability to design with line, shape, pattern, and color.
Experiment with some new colors of your own mixing. Can you mix some colors that you have never mixed before?	He increases his range of color, continuing to mix new colors which he uses freely and inventively in his design or subject matter paintings.
How did you make those colors? Could you make them again? Try using them with some pure colors in your next painting.	He learns to mix colors directly on the paper.
Stand back and look at your painting. Does it have good contrast of light and dark, of bright and dull, of sizes and shapes, of plain and patterned areas?	
How much imagination have you? Stand back and look at your painting. Turn it around, even upside down. Sometimes a shape or combination of shapes may suggest something real or fantastic that you could develop into an idea or story. Can you think of ways to make your idea or story clear?	If real or imaginary forms begin to emerge from the child's painting, he clarifies the idea or story by adding significant details to complete his picture.

NOTE: Children always need some specific motivation before starting a storytelling picture. In many instances, the type of motivation used for drawing will serve as impetus for the enrichment of the child's idea.

Familiar scenes make very interesting pictures. What familiar places do you see every day that you could tell us about in a painting? Where is this scene? What part of this scene will you make most important? How many people are there? What are they doing? Could you put yourself in the picture? What things will be nearest the observer? What things will be in the distance? How can you use your colors to express distance? How can color help show the feelings you want to express?	The child plans his picture, often using thin color to suggest where things will be. After deciding upon and mixing the colors he will make most important, he paints in the main shapes. He often blends his color directly on the paper. As his picture develops, he makes use of additional ideas which occur to him and relates them in design and color to his subject.
Plan your picture on the paper. Where will you place the important part of your scene? Do you think it would help to block in the main lines and areas?	He observes people, places, and situations to get additional visual information to use in planning and expressing his ideas of a familiar scene.
	He paints a storytelling picture, basing his ideas on personal experiences and the feelings he has concerning them.
Is there another special story or idea you would like to express in a new painting? Tell us about it.	As he continues to paint throughout the term, he chooses for his storytelling pictures topics that are stimulated by familiar experiences, holidays, and situations of current interest, or those related to other curriculum areas. He uses his increasing knowledge of color and design to improve the quality of his work.

EVALUATION

NOTE: It must be understood that some form of constructive evaluation should be a part of every lesson. Typical evaluation questions follow.

By the Teacher

Can the child arrange colors and shapes in an effective design?

Is he developing sensitivity to line, shape, pattern, and combinations of color?

Can he express the mood or feeling of an imaginative situation or remembered scene?

Is he learning to observe the visual world more keenly?

Is he able to translate his observation of his environment into picture making?

Can he use color to show space relationships and three-dimensional qualities?

Is he becoming better able to interpret his ideas with freedom, imagination, and personal satisfaction?

With the Child

Which pictures have pleasing design and color arrangements?

Which pictures have made use of interesting shapes and colors to enhance and clarify a discovered idea?

In which pictures has color been used effectively to bring out overlapped shapes and to show the effect of distance?

Which storytelling pictures express the idea clearly and dramatically?

Which pictures do you think have the most appeal? Why?